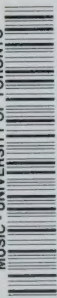


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Behr, Franz

[Nocturnes, piano, flute &
violin, op. 183]

Nocturnes pour flute et violin

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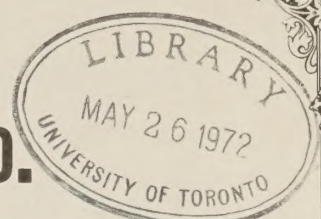
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op. 183
v. 1

Oeuvres

pour

Flûte, Violon & Piano.



Oeuvres originales.

	Mark.
André, L., op. 48. Mädchenlaunen, Walzer	2 —
— op. 54. Alpenrosen, Walzer	2 —
Behr, F., op. 183 ¹ . 1er Nocturne F dur Fa maj.	1 80
— op. 183 ² . 2me Nocturne D dur Ré maj.	1 80
Doppler, Frç., op. 36. Duettino hongrois	2 50
— op. 37. Duettino américain	2 50
Hillmann, Carl, op. 2 No. 1. Sérénade	1 50
— op. 2 No. 2. Gondoliera	2 —
— op. 51. Pastorale	2 —
Kramer, W., op. 7. Jubelfeier-Polonaise	2 —
Küffner, J., op. 2A. Sérénade G dur Sol maj.	3 —
— op. 4A. Sérénade A moll La min.	3 —
— op. 6A. Sérénade A dur La maj.	3 —
— op. 110A. Notturmo D dur Ré maj.	2 50
Kummer, G., op. 75. Trio C dur Do maj.	2 80
— op. 81. Sérénade D dur Ré maj.	2 50
— op. 83B. Sérénade C dur Do maj.	3 80
— op. 92 ¹ . 1er Divertissement C dur Do maj.	2 60
— op. 92 ² . 2me Divertissement D dur Ré maj.	2 60
— op. 92 ³ . 3me Divertissement G dur Sol maj.	2 60
— op. 101. Concertino C dur Do maj.	2 —

Transcriptions.

Appunn, G., op. 32. Soirées musicales:	
1. Oesterreichische Volkshymne, Haydn	1 50
2. „Seht er kommt“ aus Judas Makkabäus, Händel	1 50
3. Lied aus „Preciosa“, Weber	1 50
4. Duett aus „Freischütz“, Weber	1 50
5. Menuett aus Symphonie in Es, Mozart	1 50
6. 2 Volkslieder (Bitte a. d. Mond — Des Buben Herzeleid)	1 50
7. Adagio aus Septett op. 20, Beethoven	2 —
8. Andante aus Piano-Quintett op. 16, Beethoven	2 —
9. Scherzo aus Piano-Trio op. 38, Beethoven	1 30
*Lemoine, H., Charmant-Walzer, Strauss	1 80
Menzel, Échos musicaux:	
1. Scherzo aus Piano-Trio op. 12, Beethoven	1 50
2. 1er Allegro aus Septuor op. 20, Beethoven	3 —
3. Allegretto aus 8. Symphonie, Beethoven	1 50
4. Finale aus 16. Symphonie (Ausgabe André), Haydn	2 —
5. Frühlingsruhe, Lied, op. 33 ³ , Kreutzer	1 30
6. Hochzeitsmarsch, Marche nuptiale, Mendelssohn	1 50
7. Priestermarsch aus Athalia, Mendelssohn	1 50
8. Andante aus Sonate op. 53, Mozart	1 80
9. Du bist die Ruh', Lied, Schubert	1 —
Menzel, Erholungsstunden (Social hours) [Heures de loisir]	
1. Sarabande, tirée de la IV ^{me} Suite anglaise, Bach	1 —
2. Andante de la 1re Symphonie, Beethoven	2 —
3. Andante de la 5me Symphonie, Beethoven	2 30
4. Marche funèbre de la 3 ^{me} e Symphonie [eroica], Beethoven	3 —
5. Largo du rio op. 12, (G[Sol]), Beethoven	1 80
6. Variations du Septuor, Beethoven	1 80
7. Marche funèbre, Chopin	1 50
8. Menuet tiré de l'oratoire Samson, Händel	1 30
9. Marche funèbre tirée de l'oratoire Samson, Händel	1 —
10. Variations: Gott erhalte Franz den Kaiser, Haydn	1 50
11. Andante de la Symphonie en Mi b (Es) op. 58, Mozart	1 80
12. Larghetto de l'op. 108, Mozart	1 50
Reichelt, V., Perlen aus Werken klassischer Meister.	
1. Adagio cantabile, Bach, f S.	1 50
2. Menuetto, Mozart	1 50
3. Gavotte, Gluck	1 50
4. Larghetto, Händel	1 50
5. Andante cantabile, Mozart	1 50

Potpourris.

	Mark
Banger, op. 45. Leichte Fantasien.	
1. Freischütz, Weber	2 50
2. Don Juan, Mozart	2 50
3. Sommernachtsstraum (Songe d'une nuit d'été), Mendels.	2 50
4. Dame blanche, Boieldieu	2 50
*5. Fille du régiment, Donizetti	2 50
6. Undine, Lortzing	2 50
7. Wildschütz, Lortzing	2 50
Busch & Spintler, Potpourris:	
†*1 Martha, Flotow	2 —
*2. Prophète, Meyerbeer	2 —
†*3. Indra, Flotow	2 —
*4. Huguenots, Meyerbeer	2 —
5. Belisar, Donizetti	2 —
6. Zampa, Hérold	2 —
Müller, J. J., Amusements:	
*op. 6B. Stumme [Muette] (Masaniello), Auber	2 60
op. 15B. Oberon, Weber	2 60
op. 18B. Montecchi & Capuletti (Roméo & Julie), Bellini	2 60
*op. 20B. Tell (William Tell), Rossini	2 60
op. 21B. Norma I., Bellini	2 60
op. 22B. Norma II., Bellini	2 60
op. 28B. Sonnambula I., Bellini	2 60
op. 29B. Sonnambula II., Bellini	2 60
op. 30B. Straniera I., Bellini	2 60
op. 31B. Straniera II., Bellini	2 60
Popp, Potpourris:	
*op. 267 ¹ . Stumme (Masaniello), Auber	3 —
Spintler, Amusements:	
*op. 83. Troubadour, Verdi	2 —
op. 84. Torquato Tasso, Donizetti	1 50

Ouvertures.

(arrangées par Burchard).

*1. Stumme [Muette] (Masaniello), Auber	2 50
2. Fidelio, Beethoven	2 50
c 3. Norma, Bellini	2 50
c 4. Calife de Bagdad, Boieldieu	2 50
c 5. Dame blanche, Boieldieu	2 50
6. Rübezah, Flotow	2 50
c 7. Zampa, Hérold	2 50
8. Don Juan, Mozart	2 50
9. Entführung (Seraglio), Mozart	2 50
10. Figaro, Mozart	2 50
11. Zaubrerflöte (Flûte enchantée), Mozart	2 50
12a. Lustige Weiber von Windsor, Nicolai	2 50
*12b. Orphée aux Enfers, Offenbach	2 50
13. Barbier de Séville, Rossini	2 50
14. Tancrède, Rossini	2 50
*15. Siège de Corinthe, Rossini	2 50
16. Freischütz (Robin des bois), Weber	2 50
17. Preciosa, Weber	2 50
18. Obéron, Weber	2 50
19. Jean de Paris, Boieldieu	2 50
20. Egmont, Beethoven	2 50
21. Nachtlager (Nuit à Grenade), Kreutzer	2 50
22. Euryanthe, Weber	2 50
23. Jubel-Ouverture, Weber	2 50
24. Titus, Mozart	2 50

Zu den Ouverturen No. 1—24 sind Vilo. ad lib. - Stimmen à 50 & 60 J zu haben
Zu den Ouverturen, mit c bezeichnet, sind Cornet à pistons - ad lib. - Stimmen à 60 J zu haben.

† Hierzu wurde die Genehmigung der Original-Verleger erworben.

* Ne se vendent pas en France.

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PIANO.

3=45

NOCTURNE I.

pour

Flûte, Violon et Piano.

(1870)

Moderato.

François Behr, Op. 183 N° 1.*

Flauto.

*Moderato.
espressivo*

Violino.

Moderato.

Piano.

p *Ped.**Ped.*

The musical score is written for three instruments: Flute, Violin, and Piano. It is in 3/4 time and B-flat major. The tempo is marked *Moderato*. The score is divided into three systems. The first system shows the Flute, Violin, and Piano parts. The second system continues the Violin and Piano parts. The third system continues the Violin and Piano parts. The score includes various musical notations such as notes, rests, and dynamic markings.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

riten. *a tempo*

p *espressivo*

riten. *a tempo* *p* *Ped.* *

* Propriété pour tous pays de Joh. André, Offenbach s. M.

First system of the musical score. It consists of three staves. The top staff is a single melodic line with the instruction *con delicatezza* and a dynamic marking *f*. The middle staff is a single melodic line with a dynamic marking *pp* and a *p* at the end. The bottom staff is a grand piano accompaniment with a treble and bass clef, featuring a series of chords and a few notes. Pedal markings *Ped.* and asterisks *** are present in the bass line.

Second system of the musical score. The top staff has the instruction *con passione* and a *riten.* marking. The middle staff has a *riten.* marking. The bottom staff is a grand piano accompaniment with a treble and bass clef, featuring a series of chords and a few notes. Pedal markings *Ped.* and asterisks *** are present in the bass line.

Third system of the musical score. The top staff has the instruction *a tempo* and a *dolce* marking. The middle staff has the instruction *a tempo* and a *fz pp* marking. The bottom staff is a grand piano accompaniment with a treble and bass clef, featuring a series of chords and a few notes. Pedal markings *Ped.* and asterisks *** are present in the bass line. The system ends with a *pp* marking.

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a trill on a G4 note, followed by a melodic line with slurs and a crescendo marking. The middle staff also has a treble clef and a key signature of one flat, featuring a series of eighth-note chords with a crescendo marking. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a piano part with a 'Ped. sempre pianissimo' instruction, followed by a series of chords and a 'Ped. cresc.' instruction. There are asterisks marking specific points in the piano part.

Second system of the musical score. The top staff continues the melodic line with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic and a ritardando (riten.) marking. The middle staff continues the melodic line with a mezzo-forte (mf) dynamic, followed by a ritardando (riten.) marking and an 'espressivo riten.' marking. The bottom staff is a grand staff with a piano part. It includes a 'Ped.' instruction, followed by a series of chords and a 'riten.' marking. The piano part ends with a 'pp' (pianissimo) dynamic and a 'riten.' marking.

Third system of the musical score. The top staff begins with the instruction 'un poco più animato' and features a melodic line with slurs. The middle staff is a single treble staff with the instruction 'un poco più animato' and contains a series of chords. The bottom staff is a grand staff with the instruction 'un poco più animato' and 'sempre pianissimo e leggerissimo'. It begins with a 'pp' (pianissimo) dynamic and features a series of chords and a melodic line with slurs.

mf espressivo *f con passione*
mf
riten. *più lento* *dolce*
rit. *pp* *pp più lento* * *Ped.* *
p *f* *pp riten.*
pp *pp riten.*
Ped. * *Ped.* * *riten. Ped.* * *Ped.* *

Tempo I.

First system of music. The top staff is a single melodic line in 8/8 time, marked *Tempo I.* It begins with a long note, followed by a series of eighth notes, and ends with a half note. The bottom staff is a piano accompaniment in 8/8 time, marked *p*. It features a series of chords and single notes. The first measure is marked *p*, and the last measure is marked *f*. The tempo is marked *Tempo I.* and the dynamics are *con delicatezza* and *f*.

Second system of music. The top staff is a single melodic line in 8/8 time, marked *f con passione*. It begins with a long note, followed by a series of eighth notes, and ends with a half note. The bottom staff is a piano accompaniment in 8/8 time, marked *p*. It features a series of chords and single notes. The first measure is marked *p*, and the last measure is marked *f*. The tempo is marked *Tempo I.* and the dynamics are *f con passione* and *f*.

Third system of music. The top staff is a single melodic line in 8/8 time, marked *riten.* and *a tempo*. It begins with a long note, followed by a series of eighth notes, and ends with a half note. The bottom staff is a piano accompaniment in 8/8 time, marked *p*. It features a series of chords and single notes. The first measure is marked *p*, and the last measure is marked *p*. The tempo is marked *riten.* and *a tempo*, and the dynamics are *p* and *dolce*.



First system of musical notation. It consists of five staves: two single staves at the top and a grand staff (treble and bass clef) at the bottom. The top staves contain melodic lines with various ornaments and slurs. The grand staff contains a complex accompaniment with many beamed sixteenth notes. Performance markings include *con delicatezza*, *riten.*, and *a tempo*. Pedal points are indicated with *Ped.* and asterisks.



Second system of musical notation. It follows the same five-staff layout. The melodic lines continue with slurs and ornaments. The accompaniment features dense sixteenth-note patterns. Performance markings include *pp*, *leggermente*, *p dolce*, and *riten.*. Pedal points are marked with *Ped.* and asterisks.



Third system of musical notation. It continues the five-staff layout. The melodic lines show a *morendo* (fading) effect. The accompaniment also features *morendo* markings. Performance markings include *pp* and *riten.*. Pedal points are marked with *Ped.* and asterisks.

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Piano à 4 mains, Violine I & II,
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Piano, 2 Violinen, Viola, Vlo.
& Contrabass.

Piano, Flöte, Violine, Viola, Vlo.
& Contrabass.

Piano, Oboe, 2 Viol., Vlo. & Horn.

Piano-Quintette

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Viola & Vlo. & Piano-Sext.

Piano à 4 mains, Violine I & II,
Violoncello & Flöte ad lib.

Piano-Sextette.

Piano à 4 mains, Violine I & II
& Violoncello.

Piano à 4 mains, Violine, Vlo.
& Flöte.

Piano & 4 Violinen.

Piano, 3 Violinen & Violoncello.

Piano, Violine I & II, Viola, Vlo.
& Bass ad libitum.

Piano, Viol. I & II, Viola & Bass.

Piano, Flöte Violine, Viola &
Violoncello.

Piano-Quintette (Fortsetzung)

Piano, Flöte, Violine, Violoncello
& Cornet à pistons.

Piano, Oboe, Clarinette, Fagott
& Horn.

Piano & 4 Waldhörner.

Piano-Quartette

Piano à 4 mains, Violine I & II
& Vlo. & Piano-Quintet e.

Piano à 4 mains, Violine, Vlo.
& Flöte & Piano-Quintette.

Piano à 4 mains, Violine & Vlo.

Piano & 3 Violinen.

Piano, 2 Violinen & Vlo. ad lib.

Piano, 2 Violinen & Bass.

Piano, 2 Violinen & Flöte.

Piano, Violine, Viola & Vlo.

Piano, Flöte, Violine & Viola.

Piano, Flöte, Violine & Vlo.

Piano, 2 Flöten & Violine.

Piano, Flöte, Violine & Cornet
à pistons ad libitum.

Piano-Trios

Piano à 4 mains, Violine & Vlo.

Piano-Quartette.

Piano à 4 mains & Violine.

Piano & 2 Violinen.

Piano, Violine & Viola.

Piano, Violine & Violoncello.

Piano, Violine & Harmonium.

Piano, Viola & B-Clarinette.

Piano, Vlo. & B-Clarinette.

Piano, Vlo. & Harmonium.

Piano, Flöte & Vio ine.

Piano, Flöte & Viola.

Piano-Trios (Fortsetzung)

Piano, Flöte & Violoncello.

Piano & 2 Flöten.

Piano, Flöte & Clarin. (od. Oboe).

Piano, Flöte & Harmonium.

Piano, B-Clarinette & Basset-
horn (Engl. Horn).

Piano & 2 Hörner.

Piano & 2 Cornets à pistons.

Piano-Duos

Piano à 4 mains & Violine

Piano-Trios.

Piano & Violine.

Piano & Viola.

Piano & Violoncello.

Piano & Contrabass.

Piano & Flöte.

Piano & Clarinette.

Piano & Oboe.

Piano & Fagott.

Piano & Horn (Corno).

Piano & Tromba (Trompete).

Piano & Cornet à pistons.

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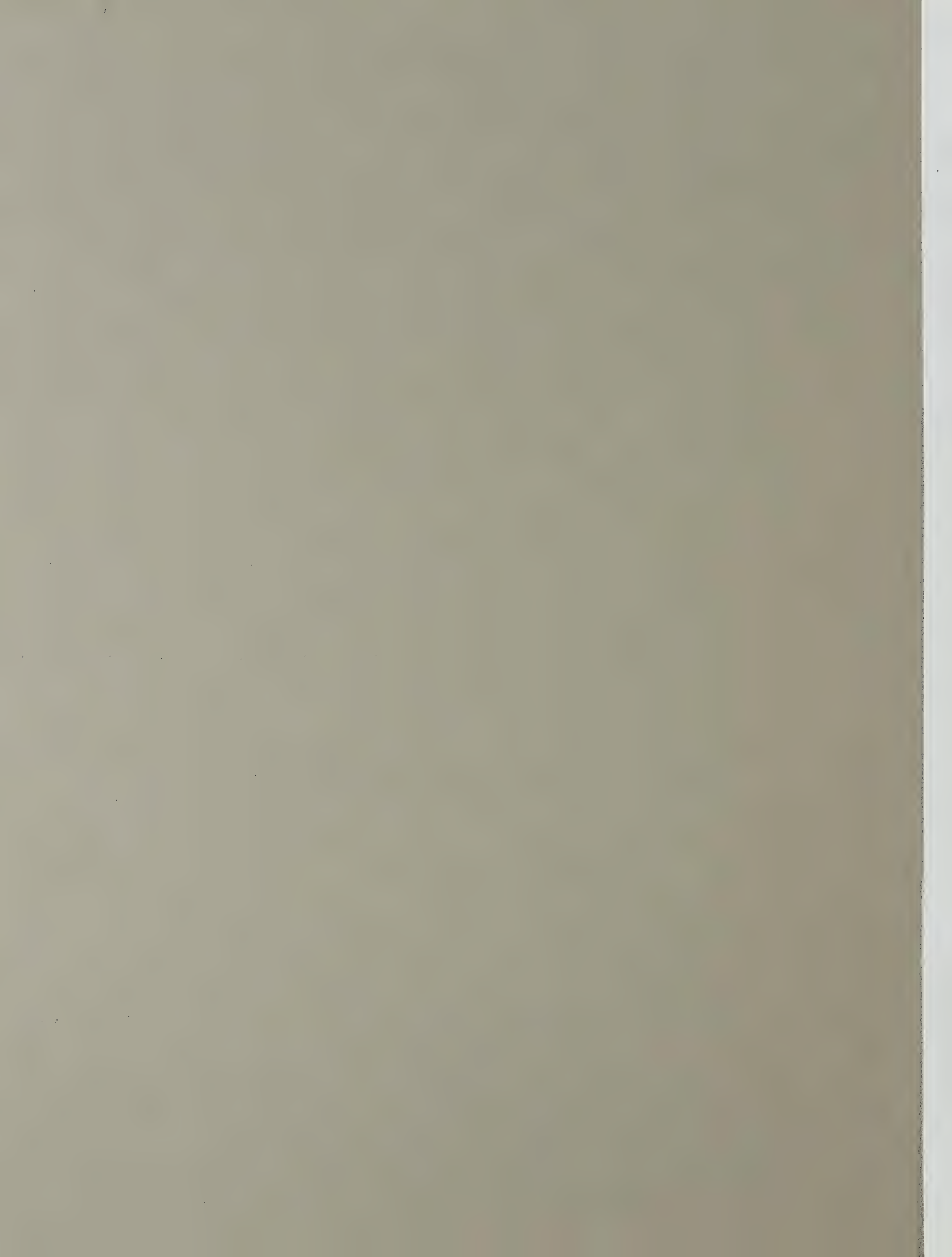
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* Offenbach a. M. *

Gegründet 1774.

Zu beziehen durch:

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VIOLINO.

1

NOCTURNE I.

pour

Flûte, Violon et Piano.

François Behr, Op. 183 N° 1.†

Moderato.

The musical score for Violino, Nocturne I, Op. 183 N° 1 by François Behr, is written for Violin. It begins with a *Moderato* tempo and a key signature of one flat (B-flat). The score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked *espressivo* and *mf*. The second staff continues the melody, marked *f*, *riten.*, *a tempo*, and *pp*. The third staff features a *sul G* marking and a *3 0 4* fingering. The fourth staff is marked *f*, *fp*, and *cresc.*. The fifth staff includes *mf*, *riten.*, and *espressivo rit.* markings. The sixth staff is marked *un poco più animato.*, *mf*, *espressivo*, and *riten.*. The seventh staff begins a new section marked *Tempo I.*, *più lento*, *pp*, *riten.*, and *f*. The eighth staff is marked *a tempo*, *riten.*, and *p*. The ninth staff is marked *a tempo*, *riten.*, and *pp*. The tenth staff concludes the piece with a *morendo* marking and a *riten.* marking.

Flute

May Kobayashi 10

FLAUTO.
NOCTURNE I.

pour
Flûte, Violon et Piano.

François Behr, Op. 183 N° 1.*

Moderato.

p espressivo
con delicatezza
f
riten. a tempo dolce
f con passione
p
tr
mf
cresc.
un poco più animato.
mf
f
riten.
1
pp
mf espressivo
f con passione
rit.
p più lento
Tempo I.
p
con delicatezza
riten.
f con passione
riten.
a tempo
p dolce
p
con delicatezza
a tempo
pp leggiermente
pp
p dolce
riten.
riten.
morendo

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Violin				
Flute				

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B43	& violin, op. 183]
op.183	Nocturnes pour flûte et
v.1	violon

Music

